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THE MUSE OF PAINTING, BY JOHN LA FARGE

NOTE

THREE Trustees of the Museum, John Stewart Kennedy, William M. Laffan, and Charles Stewart Smith, have passed away since the last BULLETIN went to press. The first regular meeting of the Trustees since their deaths, at which appropriate resolutions will be adopted, occurs in December. These resolutions will appear in the next BULLETIN. It seems appropriate, however, in this issue to include the following statements, which are largely taken from the public press.

 JOHN STEWART KENNEDY

JOHN STEWART KENNEDY, Second Vice-President of the Museum, died at his residence in New York on October 31st. He has served as a Trustee of the Museum continuously since 1889, and as a member of its Executive Committee since 1900. He gave to the affairs of the Museum the same constant and efficient personal attention that he devoted to every public institution with which he consented to hold official relations.

His earliest gift to the Museum was Leutze's celebrated painting of Washington Crossing the Delaware. The interest of this picture is rather patriotic and historic than artistic, but Mr. Kennedy's judgment in buying and presenting it, in which he consulted with the late Samuel P. Avery, has been amply justified by the interest which it constantly excites in all visitors and particularly in the children of our public schools.

Mr. Kennedy was the donor of another notable painting, that of Niagara Falls, by Frederick E. Church, this time to the Royal Gallery of Edinburgh, the chief art gallery of his native Scotland. This is a different picture from the better known Niagara by the same artist now belonging to the Corcoran Gallery at Washington.

By Mr. Kennedy's will the Museum receives as large a share of his residuary es-

tate as is given to any other public institution. The amount is estimated to be not less than \$2,500,000 and it is given without any condition. The Museum is also made one of his four residuary legatees as to the principal sums left in trust to certain relatives, in case any of them should die without issue, the other three institutions so classed being the Presbyterian Hospital, the New York Public Library and Columbia University.

At the time of Mr. Kennedy's death he was President of the Presbyterian Hospital and President of the Board of Trustees of Robert College, Constantinople. He was a Vice-President of the New York Public Library as well as of the Museum, and was a Trustee of Columbia University. For many years he was Vice-President of the Chamber of Commerce.

Mr. Kennedy's death received extended attention by the press. The following are extracts from an obituary published by the *New York Evening Post*:

"Among the benefactors whose gifts were measured in millions, there were few upon whom the glare of publicity shone less frequently than Mr. Kennedy, who, besides being a banker, was one of the country's chief builders of railroads, a patron of art and education, founder of hospital funds, and probably New York's foremost advocate of scientifically organized charity."

"He was known well by reputation to the men active in finance, of course, and to the leaders in benevolent work here; but so quiet was his way of doing good that the public in general heard little about him, in comparison with numerous benefactors of the brass-horn type. Even when the records of his gifts had grown until their aggregate was one of the largest, an announcement of some new benefaction, which circumstances might compel him to make known, was likely to be followed by 'write-ups' of the giver, as though he were a newcomer in the field of philanthropy. So inferior was he in the line of self-advertisement, to be sure, that the more skilled students of that art entirely overshadowed him in the public prints.

"Were it not that the legal requirements

of a huge gift to charity necessitated a certain amount of publicity, Mr. Kennedy probably would never have permitted any of his disbursements to be known. As it was, nobody but himself knew of all of them. His friends occasionally heard of his gifts months after they were made. His associates in the conduct of one charitable enterprise were unlikely to know what he was doing for another, unless the facts should be brought out in spite of his efforts for self-effacement."

WILLIAM M. LAFFAN

FROM AN EDITORIAL IN "THE SUN" NOVEMBER 20, 1909. WRITTEN BY THE SECRETARY OF THE MUSEUM, ROBERT W. DE FOREST

WILLIAM M. LAFFAN was one of the group of men who gathered around Mr. J. Pierpont Morgan when he was elected President of The Metropolitan Museum of Art in the fall of 1904, and who, under Mr. Morgan's leadership, have largely directed the policy of the Museum since that time, during which it has made the marvelous progress which the public is only just beginning to realize.

Mr. Morgan's election as president took place on November 21, 1904. Mr. Laffan's official connection with the Museum commenced with his election as trustee in January, 1905. He was immediately appointed a member of the Executive Committee and a member of its committee on purchases. He was also chairman of its sub-committee on Oriental Art. All these positions he held continuously until the day of his death.

The enumeration, however, of Mr. Laffan's official connection with the Museum by no means covers the scope of his activities. There was no department of art to which he was not sympathetic, and no department in which he had not expert knowledge. He was quite as much at home in the Egyptian and classical fields as he was in the painting and sculpture of the Renaissance, and in the Chinese porcelains which he catalogued. He was constantly at the Museum when in this country, making valuable suggestions with regard to arrangement and detail, and the

Museum was as constantly in his mind when abroad, where his relations with leading amateurs and dealers brought to the institution many opportunities for advantageous purchase which would otherwise have escaped it.

His services on the Purchasing Committee were especially valuable by reason of his knowledge of values as well as of his appreciation of the artistic. His taste was unerring; his appreciation in every department of art was of the keenest. It was not the name of the artist, but the intrinsic beauty of the object produced which attracted him.

His services on the Purchasing Committee were quite as valuable on the negative as on the positive side. He knew when to dismiss proposals from further consideration. The confidence of other members of the Committee in his judgment was so great that latterly, when he has been unable to attend in person, some important purchases were only authorized subject to his approval.

He compiled the well-known catalogue of the Morgan collection of Chinese porcelains, which is one of the current publications of the Museum. In reviewing it for the Museum BULLETIN Professor Friedrich Hirth, of Columbia University, the well-known Chinese scholar, concluded his article in the following words:

"The letterpress of the catalogue, prepared by Mr. W. M. L., is mostly short, but to the point. His description of objects is strictly technical, and the judgment exhibited in critical cases betrays the connoisseur of many years' standing. A most interesting chapter of Notes on Porcelain has been added by him by way of introduction. Altogether this valuable catalogue is a worthy counterpart of one of the finest collections in the world."

He signed this catalogue only with his initials. This was, however, a greater disclosure of his personality than he was accustomed to permit. He liked to work quietly, and never sought to figure as the principal actor, however much he had to do with the success of the piece.

In committee meetings his part, like the letterpress of his catalogue, was

"mostly short, but to the point." Indeed, had he been a college classmate, I should have suspected him of having adopted as a motto that of one of our college societies of the time: "*Causa latet, vis est notissima.*"

His force and power certainly were notable, however quietly his influence was exercised.

My personal relations with Mr. Laffan began only at the time when he became a trustee of our Museum. It was apparent to me at the first meeting that our views as to Museum policy and Museum development were very sympathetic, and they have continued so ever since. He was always full of suggestion, intensely practical, bold when occasion called for boldness, careful and diplomatic when diplomacy was in order. This common interest has grown into a relation in other matters which has lately approached intimacy. Only those closely connected with the Museum will know the extent of its loss in his death. More nearly than any other person he took that part in its affairs in later years as an expert adviser in all departments of art which in its early history was taken by that well-known amateur, the late Samuel P. Avery. R. W. DE F.

CHARLES STEWART SMITH

CHARLES STEWART SMITH died at his home in New York on November 30th. He was a Trustee of the Museum continuously since 1889, and has served as a member of its Executive Committee since 1896. There is no committee of the Museum of which he has not at one time or another been an important and influential member. He took part in the movement to found the Museum which antedated its incorporation, and has been a member of the Corporation since its organization in 1871.

His chief gift to the Museum was a large and important collection of Japanese ceramics and other objects of Japanese art obtained when traveling in the Orient.

Few men in the city of New York have been better known for their public spirit and public service than Mr. Charles Ste-

art Smith. He was elected President of the Chamber of Commerce for seven successive terms. He declined a nomination for Mayor of New York in 1894. He was a member of the first Rapid Transit Board, to which he was appointed in 1896.

Mr. Smith's position in the community is well illustrated by the following editorial from the *Evening Post* of November 30th:

"That the older generation of New York business men who honorably sustained its reputation as the greatest American mercantile center, long before the days of Sugar Trusts and insurance scandals, is passing with startling rapidity, is recalled anew by the death of Charles Stewart Smith. Conspicuously successful in business, he yet, like Jesup, Kennedy, Hewitt, and many others, felt a civic responsibility resting upon his shoulders. It was no more his idea that a business man should divorce himself from his community's interests than it was his belief that an honest citizen should bow down before the god of things as they are. Quite willing to be accused of besmirching the name of the city if he could better the conditions of misrule under which he lived most of his years, Mr. Smith was successively chairman of the executive committee of the Committee of Seventy which elected Mayor Strong, of the Citizens' Union Executive Committee, when Mr. Low was elected, and in 1900 a member of the Committee of Fifteen. His declination of a mayoralty nomination was proof of the unselfishness of his civic service, as were also his useful labors on the Rapid Transit Board. But the best testimonial to Mr. Smith's esteem among his fellows is his service for eight successive terms as President of the Chamber of Commerce. The city is the poorer for Mr. Smith's death."

THE HUDSON-FULTON EXHIBITION

THE Hudson-Fulton Exhibition closed on November 30th, a gratifying success. Since its opening on September 20th, 288,103 persons have visited it, many of them coming

from neighboring cities like Boston and Philadelphia, while more distant cities have also been well represented.

The success of the occasion has not been marked by the number of visitors alone, but also by the general expressions of interest and appreciation which are to be heard on all sides—in the Press, particularly, throughout the country.

The Dutch paintings, especially those by Rembrandt, Hals and Vermeer, have given pleasure to large numbers who realize that it is a cause for general congratulation that such masterpieces have come into the country to stay, where their value, emotionally as well as intrinsically, is felt. The generosity of the lenders of these paintings is warmly recognized and appreciated.

The collection of American furniture and other decorative arts has found an interest which has already begun to have practical results, and our trade journals, schools, and craftsmen in the lines represented have clearly indicated their appreciation of the exposition of the art of this country in earlier times. It is a pleasure to announce that a part of this latter collection is to remain in the Museum through the foresight and generosity of Mrs. Russell Sage.

THE BOLLES COLLECTION OF AMERICAN FURNITURE AND DECORATIVE ARTS

THROUGH the generosity of Mrs. Russell Sage, the Museum has received a most important addition to its Department of Decorative Arts. This is the whole of the famous collection of American furniture and the allied arts, brought together with rare intelligence and painstaking industry during the past twenty-five years by Mr. H. Eugene Bolles, a lawyer, of Boston. A number of pieces were lent by Mr. Bolles to the American section of the Hudson-Fulton Exhibition, and it is gratifying to know that at least part of that exhibition will remain permanently in the Museum.

The collection covers a period extending from the earliest settlements in New Eng-

land to the first quarter of the nineteenth century. It embraces not only objects made in England, Holland, and France, but also the American-made products of the same periods and styles, such as the oak furniture of the Jacobean age, the walnut and cane productions of the succeeding era when Spanish influences were felt, those with Dutch characteristics, the interesting transition pieces showing the unification of various styles into the forms which were developed by the cabinet-maker Chippendale and others, and finally, the work of the time of Sheraton and Hepplewhite. It was, however, the first of these periods, the Jacobean, to which Mr. Bolles gave most attention and which is best represented in his collection. Many of the pieces are in their original condition while others have been carefully restored. Of the rare and interesting livery, court and press cupboards, there are no less than nine examples showing all of the variations introduced into this type of furniture. Chests and Bible boxes cover the style of ornament used on these pieces here and in England. The collection is rich in the early spindle chairs, specimens of the wainscot type of chair and in the form known in this country as "Carver" chairs, slat-back chairs, "Windsor" chairs, and those with the solid splat that came into general use during the first half of the eighteenth century.

The end of the seventeenth century, with its introduction of high-boys and low-boys, cane-covered chairs, desks and other new forms of furniture, is particularly well represented, all of the many types and variations of types having been carefully selected. Among the rarest pieces in this division are a lacquered high-boy and low-boy. This is also true of the eighteenth century and the first quarter of the nineteenth.

The representative pieces of the eighteenth century, as well as of the first quarter of the nineteenth, are also very numerous.

It would be difficult to overestimate the value of this Collection to the Museum, not only because of the beauty and importance of many of the individual pieces, but be-

cause the Collection as a whole is a unit, the dominant idea being to portray the history of the development of form and ornament in furniture during a period of more than two centuries.

"THE MUSE OF PAINTING," BY
JOHN LA FARGE

THE picture by John La Farge recently acquired by the Museum belongs to his earlier years, bearing the date 1870. At the time he had done much landscape, comparatively little decorative work, and perhaps not very much figure painting, although certain reproductions of paintings and drawings made in the sixties, notably the drawings for illustration, show a definite knowledge of the human figure and the ability to use it freely to express personal ideas. In his painting he was paying much attention to balances of tone and the effect of underpaintings upon the final appearance of the picture. He had come into contact with the Pre-Raphaelites and knew to the limited extent then possible the works of the Japanese. He was fairly equipped with the budget of predilections, theories, and tendencies with which every artist starts on his career.

This painting, then, may be assumed to express his talent as it was waxing toward the full. The title is "The Muse of Painting," and the treatment such as would suggest a study for a decoration, possibly for a window, although Mr. La Farge's serious attack upon the problems of glass-making belongs to a later time.

The composition is quite simple. A woman's figure seated on the ground, the face upturned, a tablet in one hand, in the other a pencil. A large tree at the right stretches its branches across the top of the canvas and from these depend long streamers of vine. The color is rich and rather grave than brilliant. The woman wears a garment of the yellowish green that often appears in Mr. La Farge's work of a later period. Beneath this flowing drapery is seen the dull red of a sleeve. Bits of flame-colored foliage carry the red into the landscape. The light parts of the picture

are quite heavily painted, but the darker parts are so thinly brushed over as to reveal the texture of the canvas. The solidity of the forms and force of the color have always been features of the painter's work, and if the play of his mind over a more complicated theme is missed we have the consolation of knowing that some such quiet use of a single figure in a landscape is his very frequent choice where the medium is glass, and pose and gesture as well as color and form convey to us the impression of his personal feeling, so that if we were to meet the canvas in a European museum with no clue to its authorship it is quite incredible that we should fail to recognize it. This quality alone is sufficient to constitute the appropriateness of a work of art to museum uses, since in museums we must seek our familiarity with work that has passed out of our individual range and our knowledge of how the masters of the past looked at nature.

ELIZABETH LUTHER CARY.

THE BOSTON MUSEUM OF FINE ARTS

THE Museum offers its hearty congratulations to the Boston Museum of Fine Arts upon the successful and auspicious opening of its new building. No museum in America has done more for the community by which it has been fostered, none has set the other museums of the country a higher example of what such an institution ought to be, and none has been of greater influence in teaching the people of the United States that the Museum of Art is a necessary supplement to the public schools and the public library in popular education. Starting in life less than forty years ago with no endowment except what the citizens of Boston were willing to spare for such an untried experiment, and with no treasures except the high hopes of its founders, in a single generation it has outgrown the site which they thought would suffice for an indefinite period, and its collections have increased in importance proportionately as they have in size. It was the first of our museums to recognize that the true principle of organization and development is to divide collections into well-defined de-

partments and to place each in the charge of a competent specialist. Administered upon this principle, it has been a constant help and inspiration both to the uninitiated and to the most advanced student of art. It is as an educational force that it has thus far done its greatest work, and the plan of its new building shows that this policy is to characterize its administration in the future as it has in the past. May it continue to receive the liberal support it needs from the people it has served so well.

A RARE TRIPTYCH OF ECCLESIASTICAL FEATHER-WORK

THE small triptych in the Coudert Brothers' Gift, 1888 (from the Mme. D'Oliveira Collection), has heretofore escaped the attention it deserves. It proves to be an example of early ecclesiastical feather-work embroidery, of which I have found but two other examples anywhere, even after a most careful search through European and American collections, both public and private. One of these, the mitre of Pope Leo XI, with its infule, is to be found in the Royal Treasury of the Pitti Palace, and the other is now in the Kunsthistorisches Hofmuseum at Vienna. Both of these articles were pictured and fully described by the writer in *Christian Art*, January, 1908, before the example owned by the Metropolitan Museum came to his notice. Probably the reason this triptych has failed to attract especial attention is to be found in the fact that the filaments of its embroidered surface are so worn by the ravages of time that they are scarcely discernible.

In this respect the other two examples are to be found in a superior state, the mitre of Pope Leo XI being especially well preserved, as are also its infule. However, the Metropolitan Museum may well be congratulated on the possession of this triptych. To the Mexican-Spanish needleworker of the latter part of the sixteenth century this work may be assigned with certainty. Although the products of their patience and marvelous skill were sought eagerly by princes of the Church, the very

materials employed in embroidery of the sort were of such a character that it is remarkable any examples should have survived at all.

Fray Geronimo de Mendieta wrote the following concerning the Mexican-Spanish feather-work embroiderers contemporary with his time: "What seems to surpass the genius of man was the native art of producing, by means of feathers, the same results obtained by the best painters with their brushes and colors. Having nowadays had ample opportunities of seeing our works of art, the faculties [of the Antecas] have been enlarged and stimulated, and it is a marvel with what perfection they exercised their art, so entirely new to us, and produced images and pictures worthy of being presented to princes, kings, and sovereign pontiffs." The native Mexican craftsmen probably adapted their ingenuity to ecclesiastical design as fostered by the Spanish friars, thereby producing works such as the one under consideration.

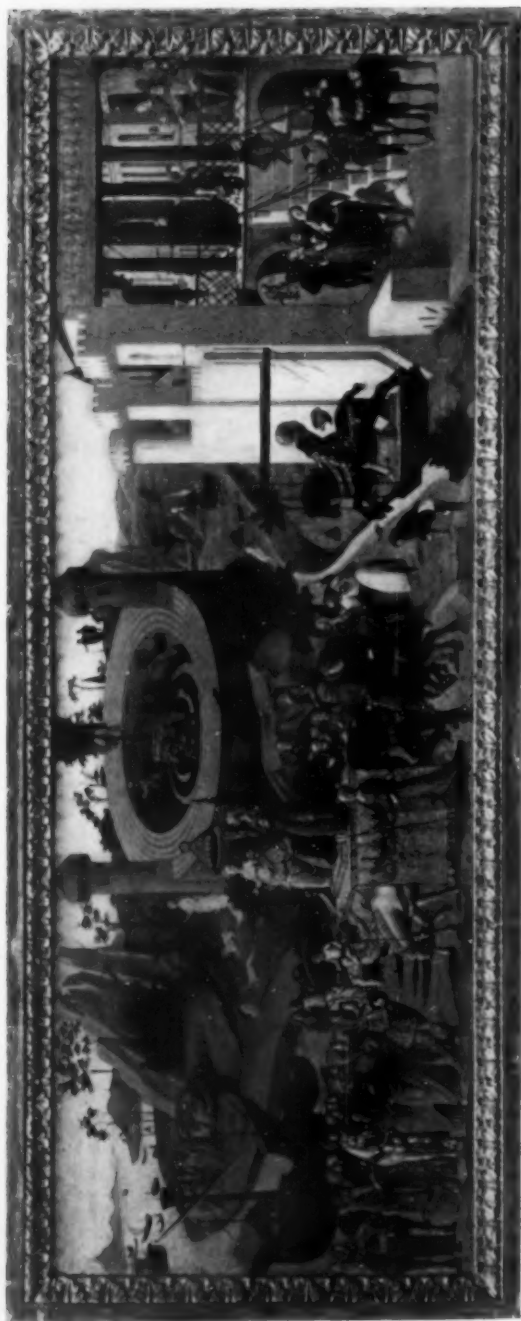
The Coudert triptych is nineteen inches high, twenty-five inches broad (when the doors are open), and was probably intended to be used as an altar card. The apex of the center panel is filled with a Crucifixion, below which is the Scene of the Last Supper. Under this, occupying the greater part of the panel, is the following inscription from the Communion:

Hoc est enim corpus meus
Hic est enim calix sanguinis
mei nom et eterni testamenti
mysterium fidei: qui provobis
et promultis essundetur in re
missionem peccatorum

The left-hand door-panel bears the full-length figure of St. Peter, with key and book, and the right-hand door-panel bears the full-length figure of St. Paul with sword and book.

While the Coudert triptych has lost nearly every vestige of its former wealth of color, enough traces remain to indicate its original state, when it must, indeed, have approached or equaled the beauty of the two other examples that exist.

GARDNER TEALL.



CASSONE PANEL.
SCENES FROM THE EXPEDITION OF THE ARGONAUTS.
SCHOOL OF PESELLINO.



CASSONE PANEL.
SCENES FROM THE EXPEDITION OF THE ARGONAUTS.
SCHOOL OF PESELLINO.



PRINCIPAL ACCESSIONS

CASSONE PANELS BY PESELLINO.—The two cassone panels which Mr. J. Pierpont Morgan has given to the Museum have been placed in Gallery 11. These important examples of Florentine decorative art by pupils of Francesco Pesellino date from the early part of the second half of the fifteenth century. They show a rare invention and a beauty of color which would have made their painters well known in a less prolific time. In addition to their artistic excellence they exemplify remarkably the skill of story-telling in a picture which the painters of that epoch possessed to such a marked degree. The authors make use of the prevailing convention of illustrating many episodes of the same story in one painting, the same character appearing several times as he takes part in different scenes. The loss of dramatic intensity which this method necessitates is compensated by the power which is given the artist to dispose his figures arbitrarily according to the decorative need, and also to fill each part of his picture with incident, so that the appeal of the story is not so soon exhausted.

It would be difficult to find richer examples of this sort of narrative art than these paintings. The subject of both pictures is the Adventure of the Golden Fleece. The first panel (placed to the left in the gallery) tells the early story of Jason, and in the second are the doings of the Argonauts after their arrival in Colchis. To read the legend aright, one must begin at the left-hand side of the first panel, where in a portico of the palace, Jason, in the armor of gold (by which he can be distinguished throughout this picture), bids farewell to King Peleas, the

usurping king of Iolcus. Jason is again seen standing by his horse at the foot of the stairway, ready to start on the journey to enlist his companions for the adventure.

The foreground figures of soldiers, courtiers, horses and dogs on the left, show the artist's skill in the expression of movement and in the depicting of animals, as does also the spirited hunting scene to the right. This last group seems to have no direct bearing on the story as it is commonly known, but in it will be found the best and heartiest workmanship of the picture.

At the base of a jagged mound of stone, beyond a stream to the right and back of the palace, sits Orpheus. About him are the animals charmed by his music. Horsemen are riding up—their horses prancing and kicking as they do in Uccello's battle pieces. Farther to the right on the flat top of a rock, Orpheus, Jason, and another, consult the centaur Chiron, and back of the hunters certain of the heroes are talking together.

A charming composition of the carrying off of Hylas is at the extreme right. There are three graceful and playful nymphs surrounding and laying hands on the youth who, with a melodramatic gesture, throws back his head and seems to call on the gods for help. Beyond is the Argo with the heroes aboard.

The second panel, which describes the adventures in Colchis and the winning of the Fleece, is of a higher artistic merit than the first. The story in this begins also at the left, where the heroes have landed from the Argo, which is beached near by. At the head of their company, in which Mercury and Orpheus may be

distinguished, is Jason, who with respectful posture holding his helmet in his hands addresses the king, *Ætes*, who approaches seated on a dais which is supported on the backs of two horses, driven by a naked child. Standing on either side of the king are two women—one his daughter *Medea*, and he is followed by a gayly dressed retinue.

The next incident takes place at the extreme right, where Jason kneels before the king in an upper loggia of his palace. *Medea*, who has fallen in love with the hero, peers from a window to overhear the conversation. She is shown again at the left when, having escaped from the palace, she hurries along the moat, with upheld and flying skirt, to intercept him, unheeding the dog who barks furiously to bar her progress.

In the courtyard of the palace are counsellors and courtiers, one of whom, a Florentine youth with a falcon and holding a dog on a leash, is worthy of careful notice. They are near the bottom of the stairs where Jason with one foot in the stirrup mounts his horse. Then next he gallops over the drawbridge, losing his hat in the fury of the pace. Horse and rider are in sharp relief against the sunlit castle wall, and their prominence shows the painter's pride in this, the most spirited group of the picture.

The accomplishment of the adventure is shown in the circular inclosure flanked by three towers occupying the center of the panel. The Fleece hangs on a tree in the middle. On one side Jason kills the dragon, while *Orpheus* plays his lute. On the other are the fire-breathing oxen yoked to the plow, and in front the warriors, who have sprung up from the dragon's teeth, are killing one another.

At the foot of the tower is the lovely, ghostlike figure of *Diana* with her ghostlike hounds. As the moon goddess she was the patroness of all those skilled in sorcery, so she appears here near a scene of witchcraft at which *Medea* officiates with Jason and others gathered round. There is a caldron in which a young man is immersed and demons hover above. This may refer to the killing of *Absyrtus*,

Medea's brother, though in the usual story his body was dismembered and cast on the sea.

On the point of land directly back of the *Argo* the same company is seen passing a fountain, *Medea* leading Jason and pointing to the group about the caldron, showing that the incident there illustrated is subsequent to this. The meaning of certain of these scenes remains rather obscure until the exact version of the legend, which was used by the authors, can be determined.

These panels were reproduced in the catalogue of the Bardini Sale (London, 1900). The architectural frames in the style of the fifteenth century in which they were formerly shown, have been retained.

B. B.

A PORTRAIT OF THE ARTIST BY WILLIAM ROTHENSTEIN GIVEN BY MRS. CHADBOURNE.—By her generous gift of this portrait Mrs. Chadbourne enables American artists to judge for themselves the merits of one of the younger British artists whose reputation has been steadily growing of late years both in England and on the Continent. In Germany especially, his work has met with keen appreciation.

Mr. Rothenstein was a pupil of *Legros* in London, and completed his artistic training in Paris, where he worked much with *Condor*. An exhibition of the work of the two young artists created much interest there, attracting the benevolent attention of older artists such as *Degas*, *Puvis de Chavannes*, *Fantin-Latour*, and *Rodin*. While *Condor's* style never materially changed, Mr. Rothenstein, whose early works were of a brilliant and satirical "decadent," changed his whole artistic standpoint soon after his return from Paris. It was the influence of *Rembrandt* seen fully for the first time by the artist at the exhibition at Amsterdam, and to a less extent of *Goya*, which converted Mr. Rothenstein into an artist of serious ambitions. The portrait now under discussion and a portrait of Mr. John purchased by the Walker Art Gallery at Manchester, both painted about the year 1900, were the first capital works in which the

new conception of art found expression. In them we see an attempt to handle with the utmost frankness the elemental facts of construction, to give to the form its architectural mass and to get from these the power of psychological expression.

With such an ambition it is not unnatural that Mr. Rothenstein has often appeared to fail, but the value of his severe sincerity of statement makes itself felt increasingly with familiarity. Such pictures as the Museum portrait have the quality, a sufficiently rare one in modern art, of revealing continually fresh beauties to the receptive observer.

R. E. F.

THE CONVALESCENT, A PORTRAIT OF HIS WIFE, BY FORD MADOX BROWN.—Madox Brown's (b. 1820—d. 1893) position in the history of nineteenth-century art is a curious one. His natural inclinations would probably have led him to paint with a strong chiaroscuro and loaded in parts, and such indeed was the character of his earliest works. But though he never belonged to the Pre-Raphaelite Brotherhood proper, and was indeed an older man than the artists who composed that group, he both influenced them and was in turn influenced by the theories which they exploited. He had an intense dramatic feeling, a rough and hearty sympathy with common human nature, which was the very opposite of Rossetti's precious-

ity and intensity. But he had in common with Rossetti and all the members of that movement an intense desire to attain to simplicity and directness in artistic expression. And with another aspect of Pre-Raphaelitism, which is associated rather with Holman Hunt than Rossetti, he had the greatest sympathy. I allude to the deliberate research for the truths of natural appearance. In this direction Madox Brown was a pioneer and in his "Chaucer" and the "Pretty Baa Lambs" of 1851, he gave expression to those facts of atmospheric color contrasts which played so prominent a part in the landscapes of Monet and the Impressionist School twenty years later, though it is needless to say he presented them in a very different manner, for he always preserved the precise outlines and minute detail which was characteristic of the Pre-Raphaelite movement. One may doubt whether this precision and detail were not a hindrance to Madox Brown's art, and one often regrets that his forcible and robust temperament did not find a broader and easier method of expression. The pastel acquired for the Museum was painted in 1872, when Madox Brown had to some extent emancipated himself from the vigorous theories of earlier years, and we see in it what a strong native feeling he preserved for the broad and forcible delineation of character. The picture comes from the collection of Mr. H. Bodington.

R. E. F.





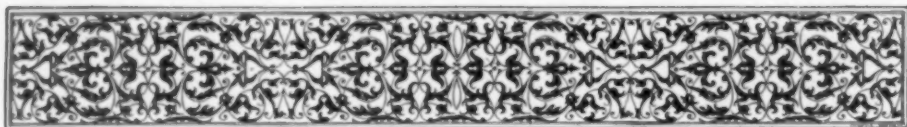
BURGUNDIAN TAPESTRY, FIFTEENTH CENTURY



BURGUNDIAN TAPESTRY, FIFTEENTH CENTURY. DETAIL



BURGUNDIAN TAPESTRY, FIFTEENTH CENTURY. DETAIL



NOTES

EDUCATIONAL WORK.—During the Hudson-Fulton Exhibition a series of meetings of art teachers in the Public Schools has been held in the class room of the Museum and in the exhibition galleries. These meetings were organized by the Art League of the Public Education Association, and the following lectures were given:

For art teachers in the high schools, on Monday, October 18, "Dutch Painting," by Charles H. Caffin. On Monday, November 1, "Two Centuries of Industrial Art in America," by Florence N. Levy.

For supervisory and departmental art teachers in the elementary schools, on Saturday, October 30, "Dutch Painting," by Marion E. Fenton of the Museum Staff. On Saturday, November 13, "Two Centuries of Industrial Art in America," by Florence N. Levy.

On Saturday mornings, November 6 and 20, Luke Vincent Lockwood, author of *Colonial Furniture in America*, talked to small groups of teachers of manual training of the elementary schools. These groups were addressed also by Florence N. Levy on Friday, November 12, on "Two Centuries of Industrial Art in America."

The talks of Miss Fenton and Miss Levy were illustrated by lantern slides. The slides on industrial art were specially made for this purpose by the Museum from the objects in the American section of the Hudson-Fulton Exhibition.

This is the third season that the Art League of the Public Education Association has organized meetings at the Museum to aid the art teachers of the Public Schools

in becoming familiar with the wealth of material in the Museum. Some of the previous speakers were Gutzon Borglum, Frank de Haven, and Leigh Hunt. Of special interest were three lessons given last season by Dr. James P. Haney to classes of boys of the higher grades of the elementary schools. Many teachers were present, and, profiting by this instruction, brought their classes to the Museum at other times.

During the coming winter there will be teachers' meetings for the study of the various departments of the Museum, such as the Chinese porcelains, original Greek sculpture, antique jewelry and lace. There is a growing demand for information along the lines of industrial art. For the encouragement of this phase of the work in the Public Schools, the Art League awards a medal for "Fine Craftsmanship" each term for the best piece made by a member of the graduating class, in each of the 166 workshops.

While the work of this organization has heretofore been confined to the art teachers of the Public Schools, it is hoped that it may soon be extended to the grade teachers interested and also to the art sections of the Settlements. At a meeting of settlement workers held last spring, a committee was formed to try to arrange for systematic study of the Museum and the chairman of the Art League of the Public Education Association was asked to formulate a plan.

F. N. L.

THE JEWELERS' BOARD OF TRADE LECTURE.—An illustrated lecture on "American Silversmiths of the Seventeenth and

Eighteenth Centuries and their Work," was delivered to the members of the Jewelers' Board of Trade at the Museum on the evening of November 20th. After the lecture, the large audience, which had gathered from the chief centers of the silversmith industry, Newburyport, Massachusetts; Providence, Rhode Island, and Waterbury, Connecticut, examined the collection of silver exhibited with the Hudson-Fulton collections.

CATALOGUE DE LUXE OF THE DUTCH PICTURES.—The price of the *Catalogue de luxe* of the Dutch pictures in the Hudson-Fulton Exhibition, which was referred to in the last number of the BULLETIN, has been fixed at fifty dollars a copy, and subscriptions are now being received at the Museum. The book will be bound in full morocco, printed on Italian hand-made paper, and each of the 150 pictures included in the exhibition will be reproduced by photogravure. The text, by W. R. Valentiner, will be substantially the same as that of the catalogues sold during the exhibition, revised and corrected. Communications on the subject should be addressed to Edward Robinson, Acting Director.

CERAMICS.—In future all objects of Near Eastern provenance will be displayed in the New Wing, in rooms now occupied by the Dutch Section of the Hudson-Fulton Exhibit. In anticipation of their immediate installment in these rooms, the major part of the ceramic wares of the Near East have been withdrawn from Gallery 7, and sent to the storerooms.

The whole of the main gallery space on Floor 2, that is to say, Galleries 2, 5, and 7,

in future will be devoted to the artistic productions of the Far East, and, with this in view, the Avery Collection of Chinese Pottery and Porcelain has been withdrawn from Room 27 and placed on exhibition in the wall cases of Gallery 7.

THE LIBRARY.—The additions to the Library during the past month were one hundred and twenty-two volumes, divided as follows: By purchase, one hundred and thirteen volumes; by presentation, nine volumes.

The donors are: Dr. Jacob Hirsch, Dr. Julius Hoffmann, Mr. F. M. Hoglen, Mr. F. Lair-Dubreuil, Professor Allan Marquand, Mr. Edward J. Penniman, Mr. Garrett Chatfield Pier, Messrs. G. U. Piper & Company and Mr. Albert Hastings Pitkin.

The number of readers during the month was three hundred and seven.

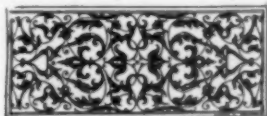
A CORRECTION.—In an article on Italian Renaissance sculpture, which appeared in last month's BULLETIN, mention should have been made of the very splendid example of the work of Andrea del Verrochio in the collection of Mr. J. Pierpont Morgan.

ATTENDANCE.—The following table shows the attendance for November in comparison with the number of visitors during the same month last year:

1908		1909	
16 Free days...	28,073	17 Free days...	71,607
4 Evenings...	1,056	11 Evenings...	*6,627
5 Sundays...	30,291	4 Sundays...	39,592
9 Pay days...	2,958	9 Pay days...	15,568
	62,378		133,394

This year's increase, due to the Hudson-Fulton Exhibition, amounts to 71,016 visitors.

* Special evening exhibitions, 1,534 visitors.



COMPLETE LIST OF ACCESSIONS

OCTOBER 20 TO NOVEMBER 20, 1909

CLASS	OBJECT	SOURCE
ANTIQUITIES—CLASSICAL.....	*Two vases, found in Rome.	Gift of Mr. Charles R. Dumont.
ARMS AND ARMOR.....	Japanese hakama (worn with armor), eighteenth century.	Gift of Dr. George M. Lefferts.
MEDALS, PLAQUES, ETC.....	Bronze medallion, Alexandre Dumas, by Ringel D'Illzach, 1886.	Gift of Mr. and Mrs. Frederick S. Wait.
	Gold medal, King Frederick William of Wurtemberg, by Wagner.	Gift of Messrs. Clare and Isaac Nelson.
MUSICAL INSTRUMENTS.....	Model of Chickering piano-case, modern.	Gift of Messrs. Chickering & Sons.
	Tetracord, European, early nineteenth century.	Gift of Mrs. John Crosby Brown.
PAINTINGS.....	The Muse of Painting, by John La Farge, 1870.	Gift of Messrs. J. Pierpont Morgan and Henry Walters.
	Landscape, by Arthur F. Mathews.	Gift of Mr. John Zeile.
SCULPTURE.....	Bronze bas-relief, Edward Alexander MacDowell, composer and poet, by Helen Farnsworth Mears.	Gift of Miss Alice G. Chapman.
TEXTILES.....	Cover of filet and embroidered linen, early eighteenth century.	Gift of Mr. William Bayard Cutting.

LIST OF LOANS

OCTOBER 20 TO NOVEMBER 20, 1909

CLASS	OBJECT	SOURCE
ANTIQUITIES—CLASSICAL.....	*Bronze statute of Eros, from Boscoreale; five Tanagra figurines, fourth century B.C.	Lent by Mr. J. Pierpont Morgan.
ANTIQUITIES—EGYPTIAN.....	Three Ushabti figures from tomb of Ua and Tua; gold girdle; gold necklace; two silver vases and fragment of silver vase.	Lent by Mr. Theodore M. Davis.
CERAMICS.....	Nine pieces of Chinese porcelain.	Lent by Mr. J. Pierpont Morgan.
	* Not yet placed on exhibition.	

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
METALWORK.....	*Bronze koro with cover, Japanese, modern.	Lent by Mr. Allison V. Armour.
PAINTINGS.....	Portrait of a Man, attributed to Ferdinand Bol.	Lent by Mr. Allison V. Armour.
TEXTILES.....	*Tapestry, Flemish, fifteenth century, the "Mazarin" Tapestry.	Lent by Mr. J. Pierpont Morgan
	Two tapestries, Flemish, sixteenth century.	Lent by Mr. George Blumenthal.
	Tapestry, Flemish, about 1600.	Lent by Mrs. Robert W. Bliss.
	*Embroidered curtain, Greek Islands, eighteenth century.	Lent by Mr. Allison V. Armour.
	* Not yet placed on exhibition.	



BURGUNDIAN TAPESTRY,
FIFTEENTH CENTURY. DETAIL

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FIFTH AVENUE AND 82D STREET

Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.

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Subscription price, one dollar a year, single copies ten cents. Copies for sale may be had at the entrances to the Museum.

All communications should be addressed to the Editor, Henry W. Kent, Assistant Secretary, at the Museum.

THE PURPOSE OF THE MUSEUM

The Metropolitan Museum was incorporated April 13, 1870, "for the purpose of establishing and maintaining in said city a Museum and Library of Arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

OFFICERS

President,	J. PIERPONT MORGAN
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MEMBERSHIP

BENEFACTORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute.....	5,000
FELLOWS FOR LIFE, who contribute..	1,000
FELLOWSHIP MEMBERS, who pay an annual contribution of.....	100
SUSTAINING MEMBERS, who pay an annual contribution of.....	25
ANNUAL MEMBERS, who pay an annual contribution of.....	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

A ticket, upon request, to any lecture given by the Trustees at the Museum.

The BULLETIN and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship Members have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their sub-

scription in the aggregate amounts to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. (Sunday from 1 P.M.) to 5 P.M. and on Saturday until 10 P.M.

PAY DAYS.—On Mondays and Fridays from 10 A.M. to 5 P.M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday, and legal holidays. For further information, see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful for those desiring to find a special class of objects. It can be purchased at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools, as well as to scholars under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

THE LIBRARY

The Library, entered from Gallery 15, containing upward of 13,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflets.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., the Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the north side of the main building. Meals are served *à la carte* 10 A.M. to 5 P.M. and *table d'hôte* from 12 M. to 4 P.M.

